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THE HERO CHAMPION OF ANIMALS

By ALEXANDER H. KRAPPE

The mediaeval story collection known as the *Gesta Romanorum* contains, among many others, the following interesting tale:[1]

In the reign of Caesar there lived a noble knight who, on riding one day through a forest, beheld a serpent struggling with a toad. The latter was about to get the better of his opponent when the knight put the toad to flight after wounding it. In the struggle he had however been wounded himself, and the toad's venom put him on the sick-bed, so that he was already prepared to die. At this juncture the serpent presented itself before him and, by applying its tongue to the wound, sucked up the poison until the venom was completely removed from the wound. The knight ordered milk to be given to the serpent, which drank it eagerly. No sooner had it done so than the toad entered and again attacked the serpent.[2] The knight at once ordered his servants to kill it. The serpent departed full of gratitude, and the knight completely recovered his health.

A similar account is given in tale 105 of the *Gesta*, with some notable variants.[3] The emperor Theodosius, having lost his eyesight, put up a bell in his palace; and the law was that whoever had any suit to make should pull the string with his own hands.[4] It so happened that a serpent made its nest under the bell-rope and there brought forth young. A toad, however, took possession of the nest in the absence of the owners. Finding it impossible to eject the intruder, the serpent coiled its tail around the bell-rope and forcibly rang the bell. On learning what had happened, the emperor ordered the toad killed. The grateful serpent rewarded its benefactor by presenting to him a stone which restored his eye-sight.[5]

Of these differences, one of the most fundamental is the incident of the grateful serpent's reward, which is absent from the former story, but very much in evidence in the latter. With the

[1] Ed. Oesterley (Berlin, 1872), No. 99, pp. 424 ff.; trans. Swan (London, 1905), pp. 170 f.

[2] On the vindictiveness of the toad in folk-belief cf. Paul Sébillot, *Traditions et superstitions de la Haute-Bretagne* (Paris, 1882), II, 229.

[3] Ed. Oesterley, pp. 435 f.; Swan, pp. 182 f.

[4] On this theme cf. *Gesta Romanorum*, ed. Oesterley, pp. 728 f.

[5] The motive of a serpent rewarding a benefactor with a precious stone, a pearl, etc. is widely diffused and is found even in China. Cf. W. Eberhard, *Typen chinesischer Volksmärchen* [*FF Communications* No. 120] (Helsinki, 1937), p. 33.

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ORIENTAL THEMES IN *THE VOYAGE OF MAELDUNE*

By ALEXANDER H. KRAPPE
Princeton, N. J.

The *Voyage of Maeldune*[1] is probably the oldest known of the Irish *imrama*,[2] as in some form it can be traced back into the eighth century.[3] There is no need, in this connection, to comment upon this form of ancient Irish literature, which is sufficiently well known, thanks chiefly to the research of H. Zimmer. There are probably few literary forms so much dependent on migratory "floating" themes, ultimately reducible to sailors' yarns and hence fairly ubiquitous. The writer has in the past dealt with some of them.[4] Others have been the subject of monographs by various scholars.[5] That the Irish *imrama* form no exception has frequently been suspected; but the subject has never been dealt with exhaustively. Thus a few notes on certain themes making up the *Imram curaig Maelduin* may be welcome to the student of early mediaeval letters.

---

[1]Ed. Whitley Stokes, *Revue celtique*, IX (1888), 447-95; X (1889), 50-95; cf. P. W. Joyce, *Old Celtic Romances* (London, 1893), pp. 112ff.; H. D'Arbois de Jubainville, *L'Epopée celtique en Irlande* (Paris, 1892), pp. 449ff.; H. Zimmer, *Zeitschrift f. deutsches Altertum*, XXXIII (1889), 147ff.; 205; 289; 324ff.; A. C. L. Brown, [*Harvard*] *Studies and Notes in Philology and Literature*, VIII (1903), 60ff.

[2]On the literary form of the *imram* cf. Brown, *loc. cit.*, pp. 56ff.; Zimmer, *loc. cit.*, pp. 179-220; 257-338; W. F. Thrall, *Modern Philology*, XV (1917), 449-74; *Manly Anniversary Studies in Language and Literature* (Chicago, 1923), pp. 276-83.

[3]Stokes, *loc. cit.*, pp. 447f.

[4]*Balor with the Evil Eye* (New York, 1927), pp. 44ff. (Kirke); 'Skylla und Charybdis,' *Philologus*, LXXXV (1929), 94-97; 'Charybde et Scylla aux Indes et en Océanie,' *Journal asiatique*, CCXXV (1934), pp. 275-80; 'Intoxicating Grapes,' *Modern Language Notes*, LVIII (1943), 268-74.

[5]S. Thompson, *Motif-Index*, J 1761.1; Moses Gaster, *Beiträge zur vergleichenden Sagen- und Märchenkunde*, Bukarest, 1883, pp. 53ff.; V. Chauvin, *Bibliographie*, VII, 7ff.; E. Rohde, *Der griechische Roman und seine Vorläufer* (Leipzig, 1914), p. 192; Asín Palacios, *La escatología musulmana en la Divina Comedia*, (Madrid, 1919), pp. 262ff.

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Serious poetry is not written for the few, but for the very few, a dictum which holds true for Pindar as it does for Longfellow and Mallarmé. It certainly does for the larger and most valuable part of the present volume, whose great poetic qualities may be summed up in one word: evocation. It is a perfect evocation, an evocation of the far past: the Moorish civilization of Spain, the glories of the *Reconquista,* and the strange sun-lit charms of the Land of Blood and Sand. But for this very reason the evocation will come to complete fruition only in minds prepared for it, those familiar with the background and in sympathy with the strange world unfolded.

The opening poem, *Guadalkebir,* in a moon-lit night-scene of rare power, evokes the breaking of the pontoon-bridge linking Seville with the opposite shore of the mighty river, a prelude to the capture of the Queen of Andalusia by the host of St. Ferdinand:

> The moonbeams glint and shiver
> On the turrets high and white,
> And Guadalkebir the river
> Sobs through the night.

Another poem, *The Tent,* puts on the scene Amr, the Muslim conqueror of Alexandria, and recounts the following quaint legend:

> Amr the bloody turns
> His eyes to the sea, and his men
> Gather the tents and arms,
> To march to the garden of spoil.
> But a single tent remains,
> A tent staked down to the sand.
>
> For a bird, a pigeon, had made
> Its nest at the highest point.
> "Let it stand," said Amr. They marched
> Toward the gates of the city of spoil.
> "Let it stand," said the son of the sand.
> So merciless Amr spoke.

Longfellow (*The Emperor's Bird's Nest*), it will be remembered, ascribed the same story to Charles V and localized it somewhere in Flanders; but the bird is a swallow:

> "Let no hand the bird molest,"
> Said he solemnly, "nor hurt her!"
> Adding then, by way of jest,
> "Golondrina is my guest,
> 'Tis the wife of some deserter!"

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Ἀπόλλων Ὄνος

ALEXANDER H. KRAPPE

HECATAEUS of Abdera,[1] a younger contemporary of Alexander the Great, reported on a strange Apollon cult, flourishing in what to him seemed the far north and attributed to the "Hyperboreans," that is, the Celts living along the shores of the North Sea between the mouths of the Meuse and the Elbe.[2] There was settled, in a certain island, which our author calls "Helixoia," a people that worshiped the god in a round temple adorned with many ex-votos. He adds that from of old there had been intercourse between these "Hyperboreans" and the Greeks, so that what he says is really nothing new to his readers.

The latter statement is certainly true. Pindar, in his tenth Pythian ode, describes the god's rejoicing at the leaps of ithyphallic[3] donkeys, which are being sacrificed to him among the Hyperboreans. Callimachus,[4] who can hardly have drawn on Hecataeus for this particular, twice refers to this ass sacrifice; so does Simmias of Rhodes.[5]

These texts would appear to establish two sets of facts: (1) There was an Apollon cult among the Hyperboreans of the North Sea coast and (2) the sacrificial animal of the deity was the donkey. So the question arises: Are these two facts reconcilable?

One might observe, in the first place, that Hecataeus does not say a word about the ass sacrifice; but no valid conclusion can be drawn from this silence, since Diodorus Siculus has preserved but an excerpt of his source and may not have included this feature, even if it did occur in Hecataeus.

Far more serious is another objection. The donkey is definitely not an animal of northern and north-central Europe. John Hunter states that "in the reign of Queen Elizabeth the breed was extinct in this kingdom, and to this day in Norway and Sweden, an ass is never seen but as a curiosity in the stables of the great."[6] From his own childhood the writer remembers a campaign waged by charitable souls in Belgium and the adjacent Rhineland urging the abolition of the use of dogs as draft animals (for carts and other light vehicles) and the introduction of donkeys, virtually unknown in that region, in their place. There is no Teutonic or Celtic word denoting this useful animal: Ir. *assan* (whence OE *assa* > E. *ass*), W. *asyn*, Corn. *asen*, Bret. *azen*, Goth. *asilus* (> G. *Esel*), all are derived from Lat. *asinus*. Hence the bewilderment of Wilamowitz: "Es bleibt rätselhaft, wie man ein Tier, das

[1] Diod. Sic. ii. 47; Frag. 5 (*FHG*, III, 387); Aelian *Hist. anim.* xi. 1. On Hecataeus cf. *RE*, XIV, 2750 *ff.*

[2] The identification of these "Hyperboreans" with the Celts of northwestern Europe goes back to Posidonius of Apamea (cf. Frag. 90 [*FHG*, III, 290]). It has been accepted, in modern times, by such authorities as H. d'Arbois de Jubainville (*Les premiers habitants de l'Europe* [Paris, 1889–94], I, 238 *ff.*; II, 311 *ff.* and 323), Karl Müllenhoff (*Deutsche Altertumskunde* [Berlin, 1887–1900], II, 296), and Henri Hubert (*The Celts* [London, 1934], I, 6 and 25).

[3] This interpretation is questioned by Miss L. Lawler, *CP*, XLI (1946), 155 *ff.* She does not deny, however, that the word ὄφιν (l. 36), when applied to animals, often enough has a sexual implication. In fact, it is the exact equivalent of the German *Oppiskeit*, which appears to have an analogous etymology.

[4] Frags. 187 and 188 (ed. O. Schneider).

[5] *Apud* Antoninus Liberalis *Metam.* 29 (ed. Martini). On Simmias of Rhodes cf. *RE*, II. Reihe, V, 155 *ff.*

[6] Sir Richard Owen (ed.), *Essays and Observations in Natural History, Anatomy, Physiology, Psychology, and Geology* (by John Hunter), *Being His Posthumous Papers on Those Subjects* (London, 1861), I, 59.

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THE GLASS MOUNTAIN

By ALEXANDER H. KRAPPE

In a considerable number of folk tales from the British Isles, Scandinavia, Central and Eastern Europe there occurs the motive of a glass mountain (normally referred to as *the* glass mountain) conceived as some far-off place of difficult access, frequently said to lie at the ends of the earth. It is found in the following themes:

A. The glass mountain is the abode of supernatural beings, for the most part swanmaidens.[1]

B. It is the temporary abode of a man or a woman lying under a spell, and the would-be liberators are accordingly expected to climb it, penetrate it, or simply cross it.[2]

C. A princess is placed there by her own father, often at her own request, as a protective measure,[3] or to test her prospective suitors, who are required to ride up the glass mountain,[4] or to cross it,[5] before they may aspire to her hand.

Of these three groups, B is the most instructive because most likely to shed light on the true meaning of the motive. It is a familiar fact that the fairy tale knows no death so far as the hero and heroine are concerned, or, if they do die, it is long after their adventures have come to a successful conclusion, at the end of a long and blissful life.[6] Death invariably assumes the form of an enchantment or spell, the liberation from which is thus the equivalent of a resuscitation. The spell may take the form of a magic sleep (as in

[1] A. Rittershaus, *Die neuisländischen Volksmärchen* (Halle, 1902), p. 215 (Faroe); J. W. Wolf, *Deutsche Hausmärchen* (Göttingen u. Leipzig, 1851), pp. 217 ff.; R. Köhler, *Kleinere Schriften*, I, 444; O. Knoop, *Zeitschrift des Vereins für Volkskunde*, XXVI (1916), 204 ff. (Polish); V. Tille, *Verzeichnis der böhmischen Märchen* (Porvoo, 1921), pp. 144 ff., 147 ff.; V. Jagić, *Archiv f. slavische Philologie*, V (1881), 44 ff. (South Slav); J. G. von Hahn, *Griechische und albanesische Märchen* (München–Berlin, 1918), I, 80 ff. To the same general type belongs Tille, *op. cit.*, pp. 145 ff.

[2] Grimm, *K.H.M.*, Nos. 25, 93, 127, and 193; J. Haltrich, *Deutsche Volksmärchen aus dem Sachsenlande in Siebenbürgen* (Wien, 1885), No. 32; L. Bechstein, *Märchenbuch* (München, 1917), No. 12; Rittershaus, *op. cit.*, p. 27 (Faroe); K. Müllenhoff, *Sagen, Märchen und Lieder der Herzogthümer Schleswig, Holstein und Lauenburg* (Kiel, 1845), pp. 385 ff.; A. Kuhn and F. L. W. Schwartz, *Norddeutsche Sagen, Märchen und Gebräuche* (Leipzig, 1848), p. 347; cf. P. Zaunert, *Deutsche Märchen seit Grimm* (Jena, 1922-23), I, 211; Tille, *op. cit.*, pp. 102, 106, 116, 249; Bolte-Polívka, *Märchen-Anmerkungen*, I, 233 (Hesse).

[3] Schott, *Walachische Maehrchen* (Stuttgart–Tübingen, 1845), No. 16; M. Wisser, *Zeitschrift d. Vereins f. Volkskunde*, XXV (1915), 305 ff.

[4] Aarne-Thompson, *Verzeichnis der Märchentypen*, No. 530; Bolte-Polívka, *op. cit.*, III, 111, n. 3; B. Thorpe, *Yule Tide Stories* (London, 1853), pp. 86 ff. (Swedish); I. M. Boberg, *Danske Studier* (1928), pp. 16-53; Haltrich, *op. cit.*, No. 16.

[5] Grimm, *K.H.M.*, No. 196.

[6] Cf. my *Science of Folk-Lore* (London, 1930), pp. 32 ff.

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PAUL-LOUIS COURIER AMONG THE CANNIBALS

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BY

ALEXANDER H. KRAPPE

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Warning Animals

By Alexander H. Krappe

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MES DE DICIEMBRE

96	Jue.	1:	*Doña Inés de Castro* [Vélez de Guevara].
97	Dom.	4:	*El viejo celoso y la niña enamorada.*
100	Sab.	17:	La ópera *Zémire et Azor o el amor de un padre y deber de una hija* [Gretry].
102	Dom.	25:	La misma.
103	Lun.	26:	*El vinatero de Madrid* [Valladares].
"	Mar.	27:	*Dar a España gloria llena sólo lo logra Lucena y triunfo de sus patricios.*
"	Mie.	28:	*Las víctimas del amor* [Zabala].
"	Jue.	29:	*El monstruo de la fortuna y la Bandera* [sic.] *de Nápoles* [Calderón, Montalbán y Rojas Zorrilla].

En la lectura de este repertorio es de notarse que de un total de 86 funciones que sabemos tuvieron lugar, en 51 se llevaron a escena comedias de autores clásicos, en 23 se ejecutaron piezas de autores españoles del siglo XVIII, 4 fueron representaciones de obras de origen extranjero, una de autor cubano, y 7 de piezas que no he logrado aún identificar. Igualmente es de notarse el fuerte vínculo entre las actividades teatrales en Cuba y en España, ya que por lo general éstas eran las mismas comedias que entonces se representaban en la Península. Quedará probado tal aserto al comparar este repertorio con el de las compañías que actuaban en los teatros de la corte durante la segunda mitad del siglo XVIII.[14] Finalmente, puede verse también la variedad y abundancia de las representaciones. Que hubiese función varias veces a la semana durante todo el año es prueba evidente de la vigorosa vida teatral y el activo interés en aquella época del público habanero por la comedia.

JOSÉ JUAN ARROM

Yale University

[14] Véase Cotarelo y Mori, *Estudios sobre la historia del arte escénico en España* (3 ts.), Madrid, 1896–1902.

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Now it is very doubtful indeed that Echegaray ever "imbibed" any of the romanticism of "the early Ibsen"; in any event, he had certainly not done so when he began to write for the theater in the 'seventies. Neither is it possible to accept the statement that "the production of *El hijo de don Juan* aroused Spain in no less a degree than the famous *Ghosts* of Ibsen had done twenty years before in all Europe"; for aside from the fact that it misrepresents the way in which *El hijo de don Juan* was actually received,[8] it completely disregards the chronology of Ibsen's play. *Ghosts* appeared at the end of 1881 and did not become generally known in Europe until the better part of a decade had passed. It could therefore impossibly have aroused "all Europe" twenty years before the production of the Spanish play, which took place in the spring of 1892.

While Echegaray undoubtedly had some knowledge of German, we are hardly justified in concluding from that that he read Ibsen's plays as soon as they were translated into this tongue; in fact, there is little reason to believe that he was familiar with them at all before 1889, the date of the earliest French versions, and it was perhaps not until after the Paris production of *Ghosts* by the Théâtre-Libre, May 30, 1890, and the critical discussion that followed in its wake, that his attention was attracted to the Norwegian dramatist.

In both *Brand* and *O locura o santidad*, the dramatic conflict arises from the fact that the protagonist is obsessed with the idea of living according to principles of absolute truth and justice, and for this reason the Norwegian dramatic poem has been mentioned repeatedly as a source of inspiration of the Spanish play. It does not lie outside the realm of possibility, of course, that Echegaray may have read a German version of *Brand*[9] before he brought out *O locura o santidad* in 1877; but the present writer has found no valid evidence to support such a theory. Aside from the point just referred to, the two works are entirely dissimilar in form, content and style. The seemingly Ibsenian touches in the latter, such as Lorenzo's exclamation to Angela, "Inés, y tú, y yo, y todos, enchareados en el fango!,"[10] can, after all, be explained on the ground of mere coincidence. It is worth noting, moreover, that the hero of Echegaray's play speaks of his idealism as having sprung from "lecturas del D. Quijote que se me suben a la cabeza y allá se mezclan con otras modernas filosofías, que se andan vagando . . . por las celdillas de la sustancia gris";[11] and that, in his very first speech, Lorenzo likewise cites a long passage from the *Quijote* (II, lxxiv) and compares himself to "the immortal hero of the immortal Cervantes."[12] Had

[8] Henri de Curzon, in *Le théâtre de José Echegaray*, Paris, 1912, speaks of the production of the play as a failure.

[9] Three German translations of *Brand* appeared between 1872 and 1876.

[10] *O locura o santidad*, Madrid, 1877, p. 48.

[11] *Ibid.*, p. 9.

[12] *Ibid.*, p. 8.

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ἘΡΙΝΥΣ.

Von den vielen altertümlichen und daher oft rätselhaften Gestalten der hellenischen Götterwelt ist die der Demeter Erinus, deren Kult an verschiedenen Orten Arkadiens blühte[1]), eine der merkwürdigsten. Die Kultlegende setzte hier (wie auch an anderen Orten) die grosse Göttin mit dem Poseidon in Verbindung. Demeter, so berichtet sie, sei auf der Suche nach ihrer verlorenen Tochter von dem Gotte mit Liebesanträgen verfolgt worden. Um diesen zu entgehen, habe sie sich in eine Stute verwandelt und sei in dieser Gestalt von Poseidon, der die Form eines Hengstes angenommen, besprungen worden. Aus dieser Verbindung sei ein Zwillingspaar, und zwar eine Tochter *ἧς τὸ ὄνομα ἐς ἀτελέστους λέγειν οὐ νομίζουσι* und das Ross Areion, richtiger Erion[2]) hervorgegangen. Poseidon sei deswegen *Ἵππιος* zubenannt worden, während Demeter, ob dieser Vergewaltigung von grossem Zorn ergriffen, *Ἐρινύς* genannt worden sei[3]). Die letztere Etymologie erweist sich ohne weiteres als eine Volksetymologie, wie man schon seit langem erkannt hat[4]). Offenbar handelt es sich um das letzte Überbleibsel eines alten Kultes theriomorpher Gottheiten, von denen insbesondere die *Ἐρινύς* eine alte arkadische Göttin war. Das Pferd Erion wäre dann ein gleichfalls theriomorpher Ortsdämon. An der grundsätzlichen Richtigkeit dieser Auffassung ist um so weniger zu zweifeln, als wir seit Wilhelm Mannhardts Untersuchungen die Bedeutung des Pferdes in den Fruchtbarkeitskulten kennen[5]). Auch die Funktion Poseidons als eines Gottes der Erdentiefe, eines alten Doppel-

[1]) Pauly-Wissowa, RE. IV 2733 f.; Roscher, Ausführliches Lexikon II 1299 f.; Walter Immerwahr, Die Kulte und Mythen Arkadiens, Leipzig 1891, p. 97 ff.

[2]) RE. III 621 ff.

[3]) Paus. VIII 25, 4; Immerwahr, op. cit. p. 109 ff.

[4]) Max Müller, Selected Essays in Language, Mythology and Religion, London 1881, I 463 und 622; Contributions to the Science of Mythology, London 1897, I 377 f. II 539, 558 f.

[5]) W. Mannhardt, Mythologische Forschungen, Strassburg 1884; Index s. v. 'Pferd'.

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franc **sic forslâpan* (m. bas all. *sich vorslapen*, w. *si fərdugrmi* trop dormir),
**forwahson* (m. bas all. *vorwassen*, trop grandir), w. *fərkrɛ̃s*
**forduon* (m. bas all. *vordôn*, dissiper, dépenser), w. *fərfɛ*

Le préfixe fut dans la suite parfaitement vivace dans la langue et devint productif en s'adaptant à des mots romans: ainsi w. moderne *fərnuri* «pétulant», *fərsule* «trop enivré», *Fərlɛtsi*, nom du renard dans des contes d'animaux (**forlechiere* = ultra-gourmand)[1].

Le français prélittéraire (comme le provençal) connaît bien un préf. *for-*, mais le sens en est différent, ainsi que l'origine, qui est *fŏris*: fr. *forfaire, forclore, fourvoyer*, a. fr. *forborc*.

[1] Ma mère, née à Hannut (prov. de Liége), connaissait des contes de l'espèce.

PAUL MARCHOT.

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We can thus equate *pierre brune*, *perrun de sartaigne* and *pierre bise*. Whatever the exact sense of *bise*, it seems generally accepted as a dark colour: *brune*, the most likely reading for line 2300, is consistent with this interpretation. It would seem, then, unlikely that the *perrun de Sartaigne* could be the sardonyx. Further, Boissonnade[1] has proved the geographical accuracy of the descriptive detail in *Roland* with the exception of this unidentified stone.

It seems, therefore, that what we must look for is a dark stone which might be found in the district where Roland met his death, and one which would have struck him as suitable for his attempt at breaking his sword. All these requisites would be satisfied by the suggestion of granite for this stone.

Not only is it dark and brownish in colour, but by reason of the quartz and the mica in its composition might have suggested the poet's adjective *luisanz* (v. 2272). Further, the Pyrenees are largely composed of granite and gneisses so coarsely banded as to pass into granite. Boulders of this rock, then, would admirably suit the context. To explain the name used by the author for granite it should be remembered that Roland has just returned from the region of the Cerdagne (Cerritania), where granite outcrops are common, and where part of the story has been situated. What more natural than that the author, who obviously knew the Pyrenees, should have used 'rock of Cerdagne' to designate a boulder of granite? The form *Sardaigne* (*Sardagne*) could easily derive from Cerritania. If *Sartaigne* or *Sartagne* be accepted then we must explain the retention of the *t* by the influence of the word *terre* which one can assume frequently preceded it or by the recurrence of the Latin name in various documents.[2]

I. Urwin-Duddridge.

Sheffield.

Amadas et Ydoine

A number of years ago John R. Reinhard published a meritorious analytical study on the Old French romance *Amadas et Ydoine*, in which he proposed to examine the various themes and motives of which it is composed and to trace each to its most probable fountain head.[3] In doing this, he failed to take into account several parallels and analogues

[1] Op. cit.

[2] Cerritania is found many times in such documents from the ninth to the twelfth centuries. References to these are made by Boissonnade when dealing with the Cerdagne region on p. 113, n. 2.

[3] John Revell Reinhard, *The Old French Romance of Amadas et Ydoine*, Durham, N.C., 1927.

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I have happened to come across could surely be gleaned from the Spanish eighteenth century; it is not enough merely to exclaim exasperatedly, as De Lollis does: "Che cosa potremmo aspettarci dalla Spagna settecentesca per Dante, da una Spagna che coraggiosamente rinnegava come irregolari Lope—il prodigio della natura—e Calderón, quando in Italia Saverio Bettinelli, gareggiando con Voltaire, il meraviglioso denigratore di professione, condannava la stupefacente originalità dantesca in nome del buon gusto?"

But we feel the keenest disappointment not in the eighteenth century (for we had no right to expect anything better at that time), but in the Age of Romanticism—the new era when the Schlegels, Schelling, Witte and Philalethes in Germany; Cary, Coleridge, Byron, Shelley and Carlyle in England; Ginguené, Deschamps, Ozanam and Ampère in France; Merian, Sismondi, Mme. de Staël and Orelli in Switzerland,[23] and Parsons, Emerson and Longfellow in America [24] acclaimed Dante as one of the greatest geniuses of all times. Spain seems to have had nothing, or very little, to compare with the great efforts of these poets and scholars; for her the Schlegelian request of turning away from the false neo-classical gods of France meant a return—not to Dante, who was "also" a great poet—but to her own great and long neglected heroes, Cervantes, Lope and Calderón. Already Taillandier [25] and, after him, Scartazzini and De Lollis insisted that Spain had enough to do investigating, appreciating and honoring again her own great poets and that she had hence no time for the *Divina Commedia*—and a check-up in Allison Peers [26] indeed supplies only very few and very meager allusions to Dante. De Lollis freely admits "che nessun gran momento della vita letteraria di Spagna si è prodotto sotto l'influsso dell' estro dantesco," but with regard to Spanish Romanticism he also adds—perhaps somewhat rashly—that "un bibliografo potrebbe riuscire a raccoglier centinaia di nomi di eruditi o curiosi che han nominato, o comprato, o magari anche letto Dante."

It is this latter unproved assertion which should be investigated and combined with a general study of Dante's fame in Spain from 1515 to 1865. It would be strange indeed if Spanish Romanticism had not produced a single echo of the story of Francesca, of Ugolino, of La Pia or of Sordello, and if no repercussion at all could be found of Schelling's *Über Dante in philosophischer Beziehung*, of Hunt's *Story of Rimini*, of Byron's *Prophecy of Dante*, of Rossetti's *Sullo spirito antipapale che produsse la Riforma*, or of Ozanam's *Dante et la philosophie catholique au treizième*

[23] W. P. Friederich, "Switzerland's Contribution to the International Appreciation of Dante Alighieri," *Studies in Philology*, XLII, 1945.

[24] J. C. Mathews, *Dante and Major American Writers, 1800–1867: Dante Prize Essay*, Cambridge, Mass., 1938. (Manuscript.)

[25] Saint-René Taillandier, "Dante Alighieri et la littérature dantesque en Europe," *Revue des deux mondes*, 1856.

[26] E. Allison Peers, *A History of the Romantic Movement in Spain*, Cambridge, 1940.

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inferior to "higher" pleasures which must exist somewhere, that one does best by retiring from this world in order to hold oneself open and receptive to these higher pleasures.[35] In short, it seems that Endymion will never learn; he is up to his old mistake of denying this world for an impossibility.

After the departure of Peona and the Indian girl, Keats presents Endymion as sunk in apathy, and finally as utterly resigned to death (933-936); which is exactly Shelley's presentation of the Poet at the end of *Alastor*. And Endymion's surroundings are very like those in which the Poet dies (cf., for example, *A.*, 634, 645, with *E.*, 917-961; and *A.*, 627-630, with *E.*, 957-958). In this mood of dejection Endymion goes to take his last farewell of the Indian Maiden. But his complete purification is now effected: he has learned to love nature (Book II): to feel for others (Book II); to help others (Book III); to give himself to human love in the person of the Indian girl while at the same time maintaining his love for the ideal (Cynthia), and for beauty (the moon); and yet to renounce his selfish passion for all these loves, and consequently to love all of them selflessly. Accordingly he is now spiritualized (993). Endymion's final self-redeeming act consists of his emergence from his late chosen hermitdom: he goes, that is, to meet the Indian Maiden behind Dian's temple. There he sees the metamorphosis of his human love into the ideal which he has sought so long; all differences are rubbed out; all things become one for him. The Indian Maiden is Cynthia. In giving himself up to everything he has won everything. Renunciation has culminated in redemption.

So ends Keats' reply to Shelley. Whereas the Poet in giving himself only to his own passion won nothing on this earth, Endymion in renouncing his own passion won life and triumph. Whereas Shelley could speak of this world in his "Hymn to Intellectual Beauty" as "This dim vast vale of tears, vacant and desolate" (17), Keats could name it instead the "vale of Soul Making." Essentially this is the difference between the two poems, and the difference between the two poets.

Syracuse University.

[35] I wish to call attention to Professor De Selincourt's note (*op. cit.*, p. 445). This excellent commentator on Keats' poetry seems to have misinterpreted the passage.

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VARIÉTÉS

Une version orientale de la légende de Rodrigue, dernier roi visigoth.

Dans une monographie publiée il y a deux ans j'ai tâché de démontrer que la légende du roi Rodrigue, dernier des monarques visigoths d'Espagne, et de la fille du comte Julien, son conseiller, est d'origine gothique et due à la reviviscence de la légende d'Ermanaric, dernier roi de la nation gothique indivisée, et de Svanhild, fille de quelque sous-chef, à la tête d'une tribu plus ou moins sujette au pouvoir des Goths[1]. La légende du roi Rodrigue qui force la fille de Julien et de la revanche du comte qui invite les Arabes à envahir l'Espagne, était connue aux chrétiens aussi bien qu'aux Maures. En vérité, les chroniqueurs arabes furent les premiers à en faire mention dans leurs ouvrages, circonstance qui, pendant quelque temps, faisait croire à une origine orientale de notre conte[2]. Ce qu'on n'a pas observé jusqu'ici, c'est l'existence d'une version inconnue dans une compilation d'origine persane, qui court sous le nom de *Bahtjâr* ou *Les Dix Vazirs*[3]. Comme le titre l'indique, c'est une des nombreuses imitations du *Livre de Sindibâd*.

Azâdbaht, roi du Sedjestan, est servi par un fidèle conseiller et général appelé Sipehsalar, qui n'a qu'une seule fille, extrêmement belle, la consolation de sa vieillesse. L'amour qu'il lui porte est si grand qu'il ne consent même pas à une séparation temporaire. Or, il advint qu'il se vit obligé de visiter les provinces au service de son maître; mais avant de partir il donna ordre à ses esclaves de lui apporter sa fille dans une litière. Le destin voulut que la caravane qui accompagnait la litière de la jeune fille fit la rencontre du sultan, de retour d'une partie de chasse. A peine eut-il vu la fille de son vazir qu'il s'en épris

1. *The Legend of Rodrich, Last of the Visigoth Kings, and the Ermenarich Cycle*; Heidelberg, 1923.
2. Menéndez y Pelayo, *Obras de Lope de Vega, publicadas por la Real Academia Española*, tomo VII (Madrid, 1897), *Observaciones preliminares*, p. XXVII.
3. *Contes arabes. Histoire des dix vizirs* traduite et annotée par René Basset, Paris, 1888; voyez aussi V. Chauvin, *Bibliographie des ouvrages arabes*, VIII. 13; 7°.

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Finally the adverb *einzälich* is to be mentioned, which is not recorded in the *DWb*, whereas Lexer cites two instances of *einzelliche*:

Es fiengen aber erstlich an die einwoner einzölich zûrauben, darnach mit rotten durch das land zûstreyffen (83[b]): the 1544 edition has *einzälich*.

For the sake of completeness it may be added that *einzeln*, the adjective and adverb with final *-n*, is as old as Luther, who uses both *einzel* and *einzeln*. Approximately up to the middle of the eighteenth century *einzel* predominates, afterwards the form with *-n* gains the upper hand. In the nineteenth century only Rückert makes consistent use of the form *einzel*: see *DWb* III, 349, 350.

W. KURRELMEYER

THE HISTORICAL BACKGROUND OF PHILIPPE DE THAÜN'S *BESTIAIRE*

The *Bestiaire* of the Anglo-Norman Philippe de Thaün[1] is not only the oldest known bestiary in any vernacular tongue but one of the oldest literary monuments in the Anglo-Norman dialect. It is dedicated to Queen Aélis of Louvain, the second wife of Henry I. Since this marriage took place in 1121, this furnishes a convenient *terminus post quem* for the composition of the work.[2]

The *Bestiaire* was not Philippe's first book. It is preceded by the *Comput*, which was probably written in 1119.[3] This means that the poet's connection with the court of Henry I antedates the latter's marriage with the Belgian princess, and his true patron seems to have been the king rather than the queen. In fact, if the *Bestiaire* is dedicated to the queen, it is rather to be supposed that the author followed an intimation of his royal master who thus wished to please his young wife. At all events, Thomas Wright probably hit the mark in his shrewd conjecture that the *Bestiaire* was written within the few years that followed the marriage.[4]

[1] *Le Bestiaire* de Philippe de Thaün, éd. E. Walberg, Lund-Paris [1900]

[2] *Ibid.*, p. xviii.

[3] *Li Cumpoz Philipe de Thaün*, ed. E. Mall, Strassburg, 1873, pp. 24 f.

[4] Th. Wright, *Popular Treatises on Science written during the Middle Ages*, London, 1841, p. x.

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VARIA

SHEPHERD AND KING IN *EL LIBRO DE EXEMPLOS*

A STORY of the Old Spanish collection of *exempla* known under the title of *El Libro de Exemplos*[1] presents the following reading:

The steward of a king was amassing a fortune by defrauding, for many years running, both his master and the latter's subjects. Having been denounced by some enemies, he is summoned by the king to declare his possessions. Without any hesitation he answers that he has only 600 gold pieces. His enemies protest, pointing out that he owns a large number of farms and palaces. Unabashed by this objection, the steward calmly declares that the possessions referred to are not his but those of the king, his master, who may take them back whenever he should so please. Then he adds: I have declared that I possess 600 gold pieces because I have just given them away as alms to the poor. In so doing, I have put them in a safekeeping where neither thieves nor anything else can touch them. The king, wholly satisfied with the answer, kept the favorite in his royal favor, thus giving him an opportunity to increase his wealth still more.—The moral of the story is that to give alms is no loss but gain:

El que limosnas quiere dar,
Non es perder, mas es ganar.

Many readers are likely to consider this moral rather far-fetched and quite immoral, in so far as to modern thinking at least alms given with wealth unjustly acquired can hardly have the merit stressed in this story. What the latter really relates is the effrontery and astuteness of the courtier of an Oriental despot, and one cannot help suspecting that the edifying element was tacked on afterwards by preachers of the mediaeval church. Without this adventitious element the tale rather resembles those found in the great Oriental collections such as the *Kalîlah wa Dimnah*, the *Book of Sindibad*, etc., which, to be sure, also drive home a moral, though one less beautiful, however practical, than the teachings of the Sermon on the Mount.

This suspicion is wholly confirmed by a certain Oriental story relating much the same facts, *less* the touching detail of the 600 gold pieces given to the poor.

J. G. Herder opens his collection of Oriental tales with the following narrative:[2]

[1] Ed. Gayangos, No. 74 (No. 145 of the complete collection): cf. *Bulletin Hispanique*, 1937, XXXIX, 26.

[2] J. G. Herder und A. I. Liebeskind, *Morgenländische Erzählungen* (*Palmblätter*), Leipzig, Insel-Verlag, n.d., pp. 1 ff.

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à mettre sur le compte d'Alart la plupart des sentences, inconnues au *Trésor*, qui figurent dans cette partie du roman. C'est de la même source que proviennent les vers qui suivent la sentence de Sénèque et me paraissent intéressants encore à un autre point de vue: il y a, dans ces vers, comme un écho des disputes scolastiques qui passionnaient, à cette époque-là, les jeunes clercs:

Moralités,[1] fol. 144 v° b.	*Ren. le C.*, v. 5751—69.
N'est pas sages qui met sa cure	Sil n'est pas saige qui met cure
En cose qui trop soit oscure	En chose qui est trop obscure.
Ne qui soit trop griés a entendre,	
A ce ne deveroit nus tendre.	
Tout cil sont fol, au dire voir,	Trop sont ceulx folz, au dire voir,
Qui s'aatissent de savoir	Qui se athysent de sçavoir
Quans muis d'yaue il a en la mer,	5755 Et qui veullent de voir esmer
Et cil qui vuelent aesmer	Quantes goutes d'esaue a en mer,
Quantes fueilles uns arbres porte	Quantes feulles les arbres portent,
Ne ceaus de nolent ne deporte	(Fol sont qui a ce se deportent),
Melancolie, au voir entendre,	
Qui se vanteut de conte rendre	
Kantes aunes a dusqu'as nues.	Quantes aunes sont jusqu'a nues,
En tels gens espesses et drues	5760 Et pour quoy sont les bestes mues
Voit on les folies reprises:	Qui langue ont et ne parlent mye
Toutes les choses ont aprises,	(Telz estudïers est folye),
Ce dient, et puis seveut tant	On desquelz est plus, piez ou testes.[2]
Qu'il se vont en raison doutant.	Ly estudïer en telz questes
Et si a teus qui estudient,	5765 Du soleil quel largesse il a,
En ce qu'il demandent et dient,	Du ciel quantes estoilles (y) a,
Pour qnoi jumel ne s'entretienent	Combien poise toute la terre,
Puis que si prés s'entrapartienent	Folye est de tout ce enquerre;
C'une femme les porte ensamble,	Maint en son perdu sans respit.[3]

Roman de Ren. le C., le vers: *Drois est que li uns l(y) autre serve*, qui se retrouve textuellement chez Alart; *Drois est que li uns l'autre serve, Por ce sert on c'om le desserve* (Bibl. nat., f. fr. 24431, fol. 8a).

[1] Je cite d'après le ms. de l'Arsenal, 3142.

[2] Ce vers revient plus loin (v. 39035), dans une tirade analogue qui forme le début de la brauche VIII.

[3] Voici quelques corrections supplémentaires à l'édition Raynaud-Lemaître, suggérées en partie par sa confrontation avec les œuvres citées. Tome I, p. 366, col. b. Le „Dit des nations", dont la fin manque, rappelle différentes pièces du même genre que j'ai énumérées dans mon édition des *Dits et prov. des Sages* (p. 146 et s.). Il faut lire: *En Bregoigne li troilleurs, Aussi li ereges i sont*, et plus loin: *En Angleterre li cuiivert* (le mot *couet*, ajouté en surcharge, fausse la rime). Le passage sur les Lombards rappelle une diatribe analogue d'Eust. Deschamps (*Ball.* 465, str. III). — Tome II. V. 23738. *Charité ne vous*, corr. *veus*. — V. 23760. *Et n'a*, corr. *Et n'as*. — V. 25410. Le mot *briseté* n'est pas attesté; lire *briveté* (= *Trésor*, p. 379). — V. 25669. *Par Cucalon est entendu*; le ms. *A* donne *cucullum* qui est la bonne leçon. *Per cucullum* est un latinisme équivalant à l'emploi figuré de *sous cape* (cp. aussi ma note sur *sous guiart*, à propos de *Pamph. et Gal.*, v. 1037). Il faut donc supprimer

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BRIEF ARTICLES AND NOTES

THE SOURCES OF B. PEREZ GALDOS, *DONA PEEFECTA*, CAP. VI.

Most readers of this justly famous novel of the great Spanish writer will easily recall the sixth chapter, momentous in the technique of the work, since here the first battle is fought between the Old and the New, between Reaction, as represented by the priest D. Inocencio, and Progress, as exemplified by the young D. José de Rey, the nephew of Doña Perfecta.

Having been irritated by the pin-pricks of the worthy canon, D. José replies with a flaming speech, quite unexpected, to be sure, the trend of which is that modern science has made a *tabula rasa* of all the ancient myths and superstitions. This speech, though coherent and to the point throughout, revolves around two distinct ideas. In the first part, D. José expresses his satisfaction that mankind has at last woken up from the age-long slumber, from the vicious dream, a mixture of fever, hallucination and delirium, and that Reason has at last triumphed over the phantasms of the past. In the second part, he proceeds to explode a long series of myths, oddly enough, by having recourse to the time-honored method of an allegorical interpretation. Still more strange does it seem that the myths attacked are largely pagan, in fact, had been exploded long before the advent of Christianity, and that their ruthless destruction should shock, as it actually does, a priest of the Church. True, not satisfied with this work of demolition, the bold young man promptly goes farther and points out the scientific inaccuracy of Dante's cosmology. Yet here again he is not attacking any fundamental tenet of orthodoxy, and the consternation he produces is not easy to understand. It is only toward the end of his little speech that he actually attacks the mythology of the Christian variety by ridiculing the miracles and hitting one of the most foolish of these, however sacrosanct to all fundamentalists, whatever their nationality. We shall promptly see how this seemingly strange part of D. José's speech is to be explained in the light of the sources utilised by Galdós.

It may be said at once, the novelist drew on two distinct sources. The first of these was unquestionably Heinrich Heine, in whose

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Notes, I have noted the many shortcomings of Waterhouse's edition of the Newcastle *Noah's Ark*, and, judging by the editor's careless work in that play, I am inclined to believe that not seldom where Waterhouse's reading differs from that of earlier editors—of course the differences are mostly in minor points—the earlier editors offer the correct reading. The differences between Waterhouse's and Fitch's texts of the Norwich play may be left out of count, but a collation of Waterhouse's and Brotanek's or Miss Smith's texts of the two *Abraham* plays discovers numerous instances in which Brotanek or Miss Smith may be safely regarded as reproducing the MS. more faithfully than Waterhouse. Take, for example, the following readings from the Dublin MS. *Abraham* as presented by Waterhouse and Brotanek:

L. 4, W. 'have,' Bk. 'haue.' L. 11, W. 'ever...servaunt...manere,' Bk. 'euer... seruaunt...manere.' L. 34, W. 'encrease,' Bk. 'encresse.' L. 37, W. 'Wip,' Bk. '*with*.' L. 51, W. 'pat,' Bk. 'þat.' L. 99, W. 'such,' Bk. 'soche.' L. 102, W. 'and euer,' Bk. '*and* euer.' L. 119, W. 'myn...i-esid.' Bk. 'myne...I esid.' L. 159, W. 'And ...were,' Bk. '*and*...were.' L. 169, W. 'delyver,' Bk. 'delyuer.' L. 313, W. 'moder,' Bk. 'modre.'

Instances of such differences in spelling and italicising may be multiplied. Then again, if we may judge from the editions before us, Waterhouse almost invariably prints—and without comment—'withouten,' 'above,' 'abide,' 'onto,' 'therefore,' etc. where the MS. has 'with outen,' 'a bove,' 'a bide,' 'on to,' 'there fore,' etc. But in the following notes such minor differences in readings will not be recorded; only those differences will be noted which affect the meaning or grammar of the text.

A second object of these notes is to criticise some of the emendations proposed by students of these plays and to submit for approval a few suggestions of my own. Incidental remarks on text-interpretation and the like are also offered.

The Norwich *Creation*.

[Editions: (i) Fitch, *Norfolk Archaeology*, vol. v (1856). (ii) Fitch, *Norwich Pageants. The Grocers' Play* (1856) [= F.]. (iii) Manly, *Specimens of the Pre-Shakespearean Drama*, vol. I (1897), a reprint of (ii) [= M.]. (iv) Waterhouse, *op. cit.* [= W.]. (v) Adams, *Chief Pre-Shakespearean Dramas* (1924), a reprint of version 'B' of (iv) [= Ad.].]

A 64. W. 'casuall,' F. 'carnall.'

I Pr. 13. Is it necessary to read 'angell[s],' as both M. and W. do? Cf. *Ludus Coventriae* (Block) 1/17, 15/486.

I Pr. 21. M.'s change of 'wytt' to 'wyll' must, I think, be accepted.

II Pr. 13. W. 'eat þat,' F. 'eate yt.'

II Pr. 15. W. 'discoivinge,' F. 'discouvinge,' M. 'discouv[r]inge.' (See 'B' l. 78.)

B 8. W. 'eatest,' F. 'eaten' (which M. emends to 'eatest').

B 22. The missing words were probably 'to use thys place in vertuse occupacion,'. See 'A' ll. 45–7.

B 27. M.'s emendation of 'hast' to 'has' is uncalled for.

B 50. W. 'make,' F. 'made.'

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L'AUTRE

ALEXANDER H. KRAPPE
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C'est un charmant garçon, ajouta le capitaine Matei, militaire, officier aux chasseurs à pied de la garde, et qui serait déjà colonel si l'Autre était encore empereur. C'est ainsi que s'exprime un capitaine de navire français dans la nouvelle *Colomba* (p. 9) de Prosper Mérimée, en parlant du jeune Orso della Rebbia, lieutenant dans l'armée de Napoléon à Waterloo et mis en retraite par les Bourbons. *L'Autre* veut dire ici *Napoléon*, dont le capitaine craignait évidemment de prononcer le nom, de peur d'être écouté et dénoncé aux autorités comme libéral et bonapartiste.

Littré ne dit rien de cette acception du mot *autre*, encore que, certes, elle ne soit pas rare. Ecoutons un folkloriste français de la deuxième moitié du XIXe siècle: "Nos paysans désignent le Diable par une infinité de noms. Ils l'appellent tantôt Chouse, *l'Autre*, Georgeon, Georget, tantôt le Maufait, le Mauvais, le Vilain, le Malin, etc."[1] Ses dires sont confirmés par George Sand: . . . *les anciens ont bien connu qu'il fallait laisser le gouvernement de l'âme à Dieu et celui du corps à l'autre.— Qui donc, l'autre? Le . . .—Tais-toi. Ça porte malheur de le nommer.*[2] *En tout pays, les vieux arbres sont mal famés par la hantise des sorciers et des autres.*[3] Comparer aussi: *Si tu es de Dieu, parle; si tu es de l'Autre, laisse-nous en paix.*[4] *Que Gurzil, dieu des batailles, te déchire! que Mastiman, dieu des morts, t'étouffe! et que l'Autre,—celui qu'il ne faut pas nommer,—te brûle.*[5]

Les plus anciens exemples de cet usage se trouvent dans Rabelais (I. 35): *Si tu es de Dieu, sy parle, sy tu es de l'aultre sy t'en va. Aidez-moy de par Dieu, puis que de par l'aultre ne voulez* (I. 42). Comparer aussi: *Aux chevaulx restifz, on dit qu'il ne fault que leur pendre un chat à la queue, qui les esgratignera tant par derrière qu'il faudra qu'ils aillent, de par Dieu ou de par l'aultre.*[6] *Le médecin, esveillé en sursaut, eut encores plus de peur de la chambriere que du maistre, s'ecrie: "Si tu es de Dieu, parle, si tu es de l'autre, va t'en!"*[7]

Cet usage a son répondant dans le patois suédois de Skåne qui emploie l'expression *den andre* 'l'autre, le deuxième' pour dénoter le Diable.[8] Qui plus est, les Irlandais ne s'expriment pas autrement quand il parlent des fées:[9]

[1] Laisnel de la Salle, *Le Berry*, I (Paris, 1900), p. 145; voir aussi E. Rolland, *Mélusine* VI (1892–93), col. 29.

[2] *Le Diable aux Champs*, c. 16.

[3] *Les Maîtres Sonneurs*, c. 42.

[4] P. Mérimée, *Vision de Charles XI* [*Œuvres complètes*, XI (1933), p. 33].

[5] G. Flaubert, *Salammbô* [*Œuvres complètes*, XII (1910), p. 107].

[6] B. Des Périers, *Nouvelles récréations*, 41.

[7] Aubigné, *Faeneste*, III. 24. Ces exemples ont été pris dans E. Huguet, *Dictionnaire de la langue française du seizième siècle*, I (1925), p. 414.

[8] *Folk-Lore* XLVII (1936), p. 210.

[9] W. G. Wood-Martin, *Traces of the Elder Faiths of Ireland*, Londres, 1902, I, 254.